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1 volume, R. M. Gummere, formerly of Haverford College, now of the William Penn Charter School, Philadelphia; Strabo, the Geography, 1 volume, H. L. Jones, of Cornell University; Suetonius, 2 volumes, John C. Rolfe, of the University of Pennsylvania.

Professor Harmon's two volumes on Lucian include the following pieces: Volume 1, Phalaris I; Phalaris II; Hippias, or the Bath; Dionysos; Heracles; Amber, or The Swans (De Electro); The Fly; Nigrinus; Demonax; The Hall (De Domo); My Native Land; Octogenarians (Longaevi); A True Story (Vera Historia); Slander (Calumniæ Non Temere Credendum); The Consonants at Law (Iudicium Vocalium: Sigma vs. Tau in the Court of the Seven Vowels); The Carousal, or The Lapiths (Convivium); Volume 2, The Downward Journey, or The Tyrant; Zeus Catechized; Zeus Rants; The Dream, or The Cock; Prometheus; Icaromenippus, or the Sky-man; Timon, or the Misanthrope; Charon, or the Inspectors; Philosophies for Sale. On the great merits of this translation see THE CLASSICAL WEEKLY 6.223, and, more especially, Professor Shorey in Classical Philology 8.234-235.

Professor Perrin's five volumes of Plutarch include the following: (1) Theseus and Romulus; Lycurgus and Numa; (2) Solon and Publicola; Themistocles and Camillus; Aristides and Cato Maior; Cimon and Lucullus; (3) Pericles and Fabius Maximus; Nicias and Crassus; (4) Alcibiades and Coriolanus; Lysander and Sulla; (5) Agesilaus and Pompey; Pelopidas and Marcellus. These volumes and their successors ought to be of service to many students and teachers. It would be interesting and instructive for the teacher of Latin seriously to consider how much of his teaching these volumes can be made to illuminate. On the merits of the translation see THE CLASSICAL WEEKLY 7.192, and Professor Roger Miller Jones in Classical Philology 11.479-482, 12.312-314, 13.415-416. The translation has found favor in England, too; see H. G. Evelyn-White, in The Classical Review 30.89-90, and G. W. Butterworth, in The Classical Review 31.55-56.

Mr. Dewing's translation of Procopius includes four of the eight books of Procopius's History of the Wars. Books 1 and 2 deal with The Persian Wars, fought by Justin and Justinian against the Persian Kings Kavadh and Chosroes Anushirvan, down to 550 A.D. Books 3 and 4 deal with the Vandalic War in Africa, down to 546. For a review of the two volumes, by G. W. Butterworth, see The Classical Review 31.53-54; see also J. W. Beardslee, Jr., in Classical Philology 13.317-319.

The translator of Galen's On the Natural Faculties explains (page 2) that the work has to do with

the powers of the *Physis* or Nature. By that Galen practically means what we should call the physiological or biological powers, the characteristic faculties of the living organism; this *Physis* is the subconscious vital principle of the animal or plant.

The translation is praised by Mr. Clifford Allbutt, in The Classical Review 31.100-103. C. K.

(To be continued)

## GREEK IN PLINY'S LETTERS

(Concluded from page 44)

In considering Pliny's knowledge of Greek literature it will be convenient to notice in approximately chronological order the authors whom he quotes or to whom he alludes. This order also permits the following classification of the forms of Greek literature which Pliny knew: (1) epic poetry; (2) didactic, elegiac, and lyric poetry; (3) drama; (4) history; (5) philosophy; (6) oratory; (7) academic poetry of the Alexandrian period.

(1) We are thus enabled to begin with Homer, as Pliny himself no doubt began. He quotes his witty friend Atilius (2.14.3) as saying that young lawyers are now beginning their careers by pleading in the highest courts, just as boys are first introduced to Homer, the greatest of poets, in the Schools.

Only a casual review of the Greek quotations in Pliny is needed to show that he was more familiar with Homer than with any other Greek poet. He quotes from all parts of the Iliad, and, though the lines taken from the Odyssey are comparatively few, they are so scattered as to indicate ready recollection of all parts of the poem. The following lines of the Iliad are found: 1.63 (1.18.1), 1.88 (6.8.3), 1.528 (1.7.4), 2.212 (1.20.22), 3.214 and 3.222 (1.20.22), 5.356 (9.26.6), 8.102 (9.13.20), 9.319 (8.2.8), 12.243 (1.18.4), 16.250 (1.7.1), 18.20 (4.11.12), 21.388 (9.26.6); and the following from the Odyssey: 1.351-352 (5.20.8), 2.47 (5.19.2), 22.412 (9.1.3). The fact that five of the twelve quotations from the Iliad are from the first three books may be held to indicate that these books, the earliest read, were best remembered, as would be the case with most modern readers.

The variety of the occasions which suggest Homeric lines to Pliny is an evidence of his real familiarity with the poems. Quite unliterary subjects prompt more of these quotations than are called forth by literary themes. Thus his ability to grant only a part of the request of Octavius Rufus in the matter of the Baetici reminds him of Zeus fulfilling one of Achilles's prayers and denying the other (1.7.1; II. 16.250). Suetonius's uneasiness over a bad dream brings out the sympathetic quotation, *καὶ γὰρ τ' ὄναρ ἐκ Διὸς ἐστίν* (II. 1.63; 1.18.1). Senecio's report of the voluntary exile of Licinianus, accused by Domitian, is like Antilochus's report to Achilles, *κέῖται Πατρόκλος* (4.11.12; II. 18.20). In his relations with his household Pliny tries to keep in mind Odysseus's mildness (5.19.2; Od. 2.47). Hearing that a friend is in danger from a man who is about to become tribune, he promises his support in the words of Achilles to Calchas, 'No one shall harm you while I live' (6.8.3; II. 1.88). His discrimination between the more and the less thrifty

of his tenants teaches them that he does not hold both brave and coward in like esteem (8.2.8; Il. 9.319).

Quotations from Homer in the literary letters, then, are not to be wondered at. Writing to Tacitus in defence of long orations he refers, in quotations, to Thersites (I.20.22; Il. 2.212), Odysseus (Il. 3.222), and Menelaus (Il. 3.214). In urging Maximus to publish at once his oration against Planta, who has just died, so that he may not seem to have composed it deliberately for publication after Planta's death, Pliny is reminded of Odysseus's rebuke of Eurycleia, οὐχ ὅσῃ κταμένοισιν ἐπ' ἀνδράσιν εὐχετάσθαι (Od. 22.412); but, as Planta has died a natural death, he substitutes φθιμένοισιν for κταμένοισιν (9.1.3). He quotes two lines from Homer to illustrate the bold and almost violent metaphors which the poet sometimes employs (9.26.6; Il. 21.388, 5.356).

There are also references to Homer without quotation. Pliny compliments Arrius on his oratory, comparing it to the honeyed speech of Nestor (4.3.3). Encouraging Caninius in his ambition to write an epic on the Dacian Wars, he suggests that the poet shall imitate the license of Homer in the metrical treatment of names ill adapted to his verse (8.4.4). He excuses the detailed account of his Tuscan villa on the ground that he has written neither more nor less than the occasion required (5.6.43):

'You see in how many verses Homer describes the armor of Achilles and Vergil that of Aeneas; still each is concise because he accomplishes just what he intends'.

Though it is very likely that Pliny's first reading of Homer was dictated by the conventional requirements of Roman education, the number and the aptness of his quotations justify the supposition that he continued to read the epic poems throughout his life. Perhaps, indeed, it was fashionable to cultivate this facility of quotation. Pliny himself tells us of a senator, who, interrupted in an attempted speech by the dismissal of the Senate, complained in the words of a Homeric verse (9.13.20; Il. 8.102). But another more influential motive may be conjectured, one which would have had weight even if Pliny's early training and natural taste had not led him to Homer. The value of the epic poems for the orator was strongly emphasized by Quintilian, more strongly, perhaps, than one would expect, were it not for the unique and supreme position that Homer held among the ancients, who were not content to praise him as a poet, but insisted on drawing every kind of lesson from his work. In a review of the Greek and the Latin authors who deserve the special attention of students of oratory, Quintilian says (10.1.46),

'As Aratus holds "one must begin with Jove", so it is evident that we shall rightly begin with Homer. For, as he himself says the courses of all streams and fountains have their origin in Ocean, so he has provided a pattern and an origin for all the parts of eloquence'.

And he goes on to mention the varied excellences of Homer's style with more enthusiasm and at greater

length than those of all the Greek orators together. It seems not improbable that Pliny, already well grounded in Homer, found a stimulus to further reading of epic in the manifest admiration which his teacher in oratory had for the Homeric poems.

(2) Among the didactic poets Hesiod is the only one whom Pliny quotes. Writing to Caninius Rufus of the death of Silius Italicus, he is reminded of the brevity of human life and the necessity of strenuous endeavor to achieve in this short period something of enduring fame (3.7.15):

'You have no need of goads, but my affection for you induces me to urge you on, though already running, as you are wont to urge me. Ἀγαθὴ δ' ἐρεῖς, and it is a noble rivalry when two friends by mutual admonitions excite each other to the passion for immortality'.

This phrase is from the Works and Days (20), and is applied by the farmer poet, more humbly and materially than by Pliny, to the zealous accumulation of wealth.

It would be unsafe to infer from Pliny's silence that he knew nothing of the lyric poets. But, considering what we know of his temperament and interests, we hardly expect to find quotations from Sappho or Alcaeus in the Letters. The vividly emotional expression of an age so fresh and so sincere in its inspiration as the sixth century B. C. could not meet with any genuine response in the mind of so conventional a gentleman. Pindar is not mentioned or quoted. The matter and the form of his verse perhaps made it almost as difficult of access to the Romans as to the modern reader. There is no allusion to Simonides or to the other poets of the choral lyric.

(3) The references to Greek tragedy are few. In sending some of his hendecasyllabics to a friend Pliny writes rather complacently (7.4.2),

'I have never been a stranger to poetry—indeed I wrote a Greek tragedy when I was only fourteen years old. What sort of tragedy? I don't know; but they called it a tragedy'.

Pliny does not mention or quote either Aeschylus or Sophocles. He quotes Euripides twice: once in describing the dignified bearing of a Vestal who was condemned to death by Domitian, when he borrows a line from the pathetic narration of the death of Polyxena (4.11.9; Hec. 569); and again in praising the young Serius Augurinus (4.27.6), who is, he says, such a man as you would expect the friend of Spurius and of Arrius to be, 'for that famous utterance is most true, "knowing that he is such a man as they with whom he delights to be"'. The Greek words are from the Phoenix of Euripides, and are quoted by more than one ancient author. The passage is given at greatest length by Aeschines (c. Timarch. 152), but the words which Pliny quotes are also found in Demosthenes's Oration on the False Legation (245), where they are requested from Aeschines. Considering Pliny's great interest in the orators, we may conjecture that this passage was strongly impressed upon his mind by its occurrence in controversial speeches by these great

exemplars of the art of public oratory (compare Nauck, *Fragmenta Tragicorum Graecorum* 809, for a list of authors who repeat this commonplace).

These two quotations would not justify the inference that Pliny knew more of Euripides than of the earlier tragedians. Yet this is probably true. It is certain that Euripides was more read and quoted by the Romans than were Aeschylus and Sophocles. In Cicero's *Letters* Euripides is quoted sixteen times, Sophocles three times, and Aeschylus not at all. The fact is explained in part by the peculiarly quotable character of Euripides's work, his many sententious expressions, his many declamatory didactic passages. His frequently obvious moralizing was more easily understood and appreciated than the austerity of Aeschylus or the perfect art of Sophocles. It must be remembered, of course, that the Euripidean drama was a far more important element in that Hellenistic culture which the Romans first assimilated than the more severe examples of Attic tragedy; and Roman taste in literature, as in art, never wholly outgrew this Hellenistic influence. But the forensic oratory of Euripides must have attracted Pliny. It is the judgment of Quintilian (10.1.67) that as poets Sophocles and Euripides are very superior to Aeschylus, while for the special purpose of the orator Euripides is much more useful than Sophocles. He commends especially the style of Euripides, his sententiousness and philosophy, his argumentative skill, and his pathos.

Pliny has two quotations from Old Comedy, both descriptive of the oratory of Pericles, and, in the absence of his actual speeches, valuable as contemporary testimony to his singular power. One (1.20.19) is from the *Acharnians* of Aristophanes (531), 'he lightened, he thundered, he stirred up Hellas'. The other (1.20.17) is from Eupolis (four verses):

'And not only was he swift of speech, but a certain persuasiveness dwelt upon his lips. So he charmed; and alone among the orators he left the sting with his hearers'.

Pliny writes to Caninius of hearing a literary friend, Vergilius Romanus, read an original work in imitation of the Old Comedy (6.21). Quintilian (10.1.65) praises the poets of this School for their pure Attic diction, their free spirit, their general vigor; he finds that their style has grandeur, elegance, and charm.

In the letter just quoted Pliny also says that Vergilius has written admirable imitations of Menander, worthy of comparison with Plautus and Terence. He has no other allusion to the New Comedy. Quintilian expresses the greatest admiration for Menander, saying (10.1.69).

'careful reading of Menander is sufficient for effecting all the purposes of instruction in oratory, such is his wealth of invention, his facility in expression, so well is his talent adapted to all conditions, characters, and emotions'.

(4) There is little evidence to show that the historians were read by Pliny. He does not mention Herodotus.

In his reflections on the death of Silius Italicus (3.7.13) he repeats the story that Xerxes, beholding his vast army, wept at the thought that in a few years not one man of this great host would be alive (Herodotus 7.46). This anecdote was very possibly a commonplace of the Schools, and does not prove that Pliny was familiar with Herodotus.

There are two quotations from Thucydides. Writing to Titinius Capito of his reasons for not undertaking to be a historian, Pliny contrasts the qualities desirable in history and in oratory, and remarks (5.8.11), 'It makes a great difference, as Thucydides says, whether what one is writing is to be a *κτῆμα* or an *ἀγώνισμα*', a permanent possession or a competitive exhibition of rhetorical skill. The reference is, of course, to the Athenian historian's famous justification of the philosophical method in history (Thucydides 1.22.4). Discussing Regulus's public speaking, Pliny admits its vigor, but qualifies his praise by saying,

'although there is less force in good men than in bad, as *ἀμαθία μὲν θράσος, λογισμὸς δὲ δεινὸν φέρει* ("ignorance gives rise to boldness, reason to hesitation"), so upright talent is weakened by modesty, perverse is strengthened by audacity'.

The quotation is from the funeral oration of Pericles (Thucydides 2.40.3) and in its context is depreciative of Spartan courage.

(5) Indications of interest in Greek philosophy are very faint—a hope that a dinner may be enlivened with Socratic talk (3.12.1); the generous opinion that the rhetorician Euphrates frequenter etiam Platonem illam sublimitatem et latitudinem effingit (1.10.5); one quotation from the *Memorabilia* of Xenophon (7.32.3; *Mem.* 2.31.1), 'praise is a most agreeable thing to hear'; and a ghost story in which a philosopher named Athenodorus, possibly Athenodorus of Tarsus, who lived in the Augustan age, plays an important part (7.27.7).

(6) So many of Pliny's *Letters* are taken up with accounts of his actual public speeches, in the Senate and in the courts, with discussion of his written and embellished orations, which he apparently considered his most important work, and with observations on the theory of oratory, that it is quite obvious that the Greek and Latin orators interested him more than any other authors. Unless we go back to the Homeric heroes whose eloquence is mentioned by Pliny in a letter to Tacitus (1.20.22), we must note Pericles as the earliest orator to whom he refers. As to actual knowledge of Pericles's oratory, Pliny was in the same position as the modern reader: he knew it only by hearsay, by the descriptions which the comic poets gave of the vigor and persuasive power of the Athenian statesman (1.20.17, 19), and by those reconstructed speeches in the text of Thucydides, which, however faithfully they may reflect the ideas and the public policy of Pericles, are entirely Thucydidean in style. It may be noted that the quotation from the historian in connection with Regulus's powers in public speech

is taken from one of these Periclean orations (see above). Not having the actual speeches, Pliny makes a futile attempt to prove to Tacitus (1.20) that their effectiveness had nothing to do with brevity.

The letter contains reference to five Attic orators who left written works and whose works are, at least in part, extant: Lysias, Isocrates, Demosthenes, Aeschines, and Hyperides. Pliny quotes only from Demosthenes and Aeschines.

In the letter to Tacitus on the advantages of elaborate oratory over a concise and direct style (1.20) he says that the friend who favors the latter type points to Lysias among the Greeks, while Pliny arrays on the opposing side Demosthenes, Aeschines, and Hyperides. It may be inferred that the simple and unpretentious style and the severely practical method of Lysias had little attraction for Pliny. Quintilian's comment (10.1.78) on this orator is, 'You could not find a more perfect orator, if it suffices an orator to teach', that is, to set forth his case clearly. 'He has nothing useless, nothing superfluous; but he is to be compared to a pure fountain rather than to a great river'. Indeed no author illustrates more clearly the difference between Hellenic and Latin genius in the economy of means and end. The art of Lysias was probably no less conscious than that of Sophocles, and it was under a no less strict control. The Latin could admire such reserve at a distance, but it would be difficult for him, in any literary undertaking, to dispense with ornament and amplification. Pliny's attitude is of a piece with the Roman preference for Euripides.

Hyperides is mentioned by Pliny on the side opposed to Lysias, although Quintilian remarks of him, while praising his charm of style and his acumen, that his abilities are best adapted to cases of the smaller sort. The author of the essay *Περί Τύχης* (34) says that, if number of excellences and not degrees were to be considered, Hyperides would be thought to surpass Demosthenes. He is like a victor in the pentathlon, who in any other contest would miss the first prize, but is a far-better all-round athlete than the layman. So versatile a writer no doubt had speeches in the 'great river' style which was admired by Pliny.

But Demosthenes is, of course, Pliny's chief model among the Greeks—*ille norma oratoris et regula*, he calls him (9.26.8), as Quintilian says that he was *paene lex orandi* (10.1.76). Pliny writes to Arrianus (1.2.2),

'I have striven to imitate Demosthenes and Calvus, at least in their forms of speech; for the vigor of such great men can be attained by only a few whom a favoring deity has loved'.

Later he writes to Julius Genitor, the rhetorician, of more specific study and imitation (7.30.4-6):

'I do some writing and reading, but, when I read, I feel by comparison how badly I write; although you encourage me, you who compare my poor attempts to avenge Helvidius with Demosthenes's speech against Meidias. To be sure I had this speech in hand when I was composing my own, not with the idea of rivaling it, for that would be impudent and all but

mad, but that I might imitate and follow it, so far as the diversity of talents greatest and least and the dissimilarity of the cases would allow'.

Pliny tells Maximus, with evident pleasure, of an incident that illustrated his own literary reputation (9.23.5), and adds by way of excuse,

'If Demosthenes was rightly pleased when an old woman of Athens recognized him with the words "*Ὁδὸς ἐστὶ Δημοσθένους*", ought not I to rejoice in the celebrity of my name?'

Except for two insignificant quotations (2.3.10, from Demosthenes 18.313; and 4.7.6, from Demosthenes 18.291, applied ironically to the public reading of Regulus's eulogy of his son), both from the Oration on the Crown, all the words of Demosthenes actually quoted are found in the letter to Lupercus (9.26). In this letter, addressed to a friend who was especially interested, it is to be presumed, in such questions of taste, Pliny attempts to defend certain passages in his own speeches which Lupercus had scored as defects, apparently thinking them turgid or extravagant. Pliny excuses them on the ground that oratory is admirable in proportion to its daring and freedom from constraint; and this theory he seeks to substantiate by examples, first of hyperbole, from Homer (9.26.6), and then of invective and bold metaphor, from Demosthenes. Four of these quotations are from the Oration on the Crown (18.216, 299, 301, in 9.26.8; 18.136, in 9.26.9), one is from the Second Olynthiac (2.9, in 9.26.9), one from the First Philippic (4.49, in 9.26.8), one from the Oration on the False Legation (19.259, in 9.26.9), and six are from the first Oration against Aristogeiton (25.28, 46, 48, 76, 84, in 9.26.9). Some of these are good examples of the directness and force of Demosthenes; one or two perhaps better illustrate his range of abusive epithets. Pliny groups them all together as expressions of the sort which Aeschines called *θαυμάσια*, not *ρήματα*. In spite of Aeschines, Pliny (9.26.10) believes that the superiority of Demosthenes to his rival consists in his bold employment of just such figures: 'In other things his vigor is apparent, in these his grandeur'. And he finds that Aeschines himself has on occasion a similar violence. He gives several examples: four from Aeschines on the Crown (Ctes. 101, 206, in 9.26.11; Ctes. 208, 253, in 9.26.12), and one from the speech against Timarchus (Tim. 176, in 9.26.12). Aeschines is mentioned by Pliny only in connection with Demosthenes, as here. He refers twice to the story that Aeschines read aloud to a Rhodian audience, both his own Oration on the Crown and Demosthenes's, and commented on the inevitable applause given to the greater speech with the grim but appreciative 'What if you had heard the beast himself!' (2.3.10; 4.5.1).

We may doubt whether Lupercus found his friend's learned argument convincing. He may have felt that Pliny's hyperboles and metaphors were simply marks of bad taste, without the originality and fire which excused the violence of Demosthenes. He may

have doubted whether extravagance contributed to the grandeur of the Attic orator, as Pliny asserts<sup>6</sup>. It has been seen that Pliny did not pretend to Demosthenes's *vis*, his vigor and force, but strove to imitate his *figuræ orationis* (1.2.2). Certainly a man of Pliny's powers could learn much from the structure of the speeches of Demosthenes, could acquire some of his tricks of exposition, narration, persuasion. But it was rash to try to copy his audacious metaphor and invective. These could be adopted successfully only by a writer of great originality and force. If Pliny's forensic oratory was successful, its effectiveness was probably due to its harmony with the literary fashion of the times, to the social and official prestige of the speaker, and to his recognized integrity of character.

(7) It remains to be noted that Pliny mentions three poets of the Alexandrian period: Callimachus and Herodas, to whose verse he compares the epigrams and the mimiambics of Arrius (4.3.4), and Aratus of Soli, in the minuteness of whose astronomical poem he finds an excuse for his detailed account of the villa in Tuscany (5.6.43). He may have known Aratus though the translations by Cicero and Germanicus as well as in the original Greek.

The evidence is sufficient to show that Pliny shared the traditional respect of the Roman aristocracy for the genius of the Greeks and the expressive qualities of the Greek language. We can not tell precisely how far this was a conventional sentiment in Pliny, and how far it was reinforced by a rational and personal appreciation of Greek literature. He had a very considerable command of the language, and liked to use some of the Greek technical terms of the Schools as well as the fashionable Greek phrases of the *literati*. His general knowledge of Greek literature was at least equal to that of most educated Romans, probably greater. Possibly he had more than a general knowledge of the authors especially recommended by Quintilian, his instructor in rhetoric. He took very seriously his profession of law and of public oratory, and studied the Greek orators with attention and enthusiasm, but perhaps not always with the finest discrimination. He quoted Homer more often and on more varied occasions than any other author. The only Greek books which can with positive certainty be included among his *libri lectitandi* are the Homeric poems and the Orations of Demosthenes. The range of his Greek allusions and his apparent interest in the Greek compositions of his friends, however, allow us to suppose that he read many other Greek authors. Indeed, so far as indications in his correspondence may be trusted, his purely literary reading was more Greek than Latin.

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<sup>6</sup>Pliny's opinion in this matter has an analogy in his defense of some verses of his own which a friend found improper. He relies upon precedents (5.3). Professor Merrill (Selected Letters, page xxxiv) has pointed out in this connection that Pliny was incapable of separating the essential from the accidental in literary tradition.

## REVIEWS

Beginning Latin Book. By Albert S. Perkins Boston: Benjamin H. Sanborn and Company (1918). Pp. xxii + 432. \$1.24.

The addition of a book for beginners in Latin to the long list already existing naturally directs our attention primarily to what the author's aims and purposes are. This question is answered for us in the following excerpts from the Preface (iii, v):

This book is based on the idea that Latin originals should be correlated with English derivatives, in college preparatory, general, commercial, and other vocational classes of the High School or Junior High School. . . . For practice in the direct method, oral exercises have been placed at the end of the English-Latin sentences. . . .

In these days, 'Junior High Schools', 'Direct Method', 'Vocational Education' are indeed terms to conjure with, even though their meaning is not always clear. In most cases it is expected that a new book will seize upon one or another of these new terms in educational parlance as the reason for its coming into being, or will hit upon some new device for the avoidance of real work on the part of the student. He is a bold man who aims to construct a book that will include *all* these new ideas, so that, no matter what the individual teacher's peculiar fad may be, the book can be made to serve his needs. Perhaps it is because of the author's desire to meet *all* the points of view that this new *beginners'* book contains 432 pages.

It is difficult for the reviewer, whose faith is none too great in many of the current educational devices, to see the virtues that may be concealed in this new book, which aims to include all the new theories, but he is strongly of the opinion that, because of the number of pages alone, irrespective of contents, there must be concerning it a large question-mark in the minds of many teachers and an equally large exclamation-point in the mind of every pupil. Surely something should be left for the other years at High School and for the College; the attempt to do everything in the first year of the High School must result, as it always has, in failure.

There are 79 lessons, which are so arranged that the alternate lessons contain the forms, syntax, vocabulary, and word-derivation, and the succeeding lessons in each instance contain the sentences for the application of what was learned the preceding day. Following these are fifteen additional lessons, arranged in the same way, dealing more fully with such subjects as clauses of purpose and result, conditional sentences, indirect discourse, and the forms and the syntax of impersonals and periphrastics. There are also some sixty pages devoted to continuous reading matter on various subjects, some Latin songs, familiar quotations and mottoes, and abbreviations from the Latin.

All the paradigms are given in the back part of the book together with the chief rules of syntax treated in the body of the book. No paradigms are given in the